P. 77, l. 1313. And now I fare forth in dishonour.] —He has not yet been sentenced to exile, though he might well judge that after such pollution all his family would be banished. But probably this is another mark of the unrevised state of the play.

P. 79, l. 1330. For thou must change and be a Serpent Thing, &c.]—A prophecy like this is a very common occurrence in the last scenes of Euripides' tragedies. "The subject of the play is really a long chain of events. The poet fixes on some portion of it—the action of one day, generally speaking—and treats it as a piece of vivid concrete life, led up to by a merely narrative introduction (the Prologue), and melting away into a merely narrative close" The method is to our taste undramatic, but it is explicable enough. It falls in with the tendency of Greek art to finish, not with a climax, but with a lessening of strain' (*Greek Literature*, p. 267).

The prophecy was that Cadmus and Harmonia should be changed into serpents and should lead a host of barbarian invaders—identified with an Illyrian tribe, the Encheleæ—against Hellas: they should prosper until they laid hands on the treasures of Delphi, and then be destroyed. Herodotus says that the Persians were influenced by this prophecy when they refrained from attacking Delphi (Hdt. ix. 42),